The CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

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Group Meetings

Local C.E.A. Groups have conducted a series of excellent meetings this spring. Herewith some reports. The CRITIC will print a few of the papers in later issues. Speakers included Leonie Adams, E. K. Brown, Allen Tate, Mark Van Doren, Wilbert Snow, Karl Shapiro, Rene Wellek, Ernest Bernbaum.

Middle Alantic, April 23

Meeting place: University of Maryland; 48 present. The first speaker, Joseph W. Hendren, Western Maryland College, discussed "The Scholar and the Ballad Singer." Pointing out that the ballad cannot properly be discussed purely as a literary form since its musical accompaniment is an integral of its mode of existence, Professor Hendren urged that instructors should teach the ballad in relation to its musical component, either by using recordings (the Library of Congress is well supplied) or actually by singing the ballads. Upon hearing such a performance, students are often startled, but always appreciative.

The next speaker, Charlton J. K. Hinman, Johns Hopkins, took for his topic, "Shakespeare and the Undergraduate." With large classes of undergraduates, many not majors, the major problem is to introduce the students to theatrical convention. Almost complete ignorance of stage conventions demands early attention to these problems: a) how to read with imagination and understanding, b) how to get the "story" of the play, and c) how to recognize the essential nature of art *vs.* life, of delusion *vs.* reality, of reality and the theatre. Widespread discussion followed Professor Himan's remarks.

Wm. J. Rooney, Catholic University, and G. W. Stone, George Washington University, discussed "Seminar Work for English Majors."

In the final meeting of the day Miss Leonie Adams discussed the nature of lyric expression, making particular reference to certain definitions appearing in Joyce's "A Portrait of the Artist." She spoke of varying modes of lyric organization, stressing the qualitative as opposed to the logical. By request, she read two of her poems. "The Figurehead" and "Grapes."

The following officers were elected for the coming year: President: Charles L. Lewis, U. S. Naval Academy; Vice President, James Kerby Neill. Catholic University; Secretary- Treasurer, Wm. H. Gravely, University of Maryland; Executive Committee: Franklin B. Williams, Jr., Georgetown Univ., N. B. Fagin, Johns Hopkins; Thomas F. Marshall, Western Maryland College.

Chicago, April 30

Meeting Place: Illinois Institute of Technology; 100 present from 18 colleges. Speaking on the primary problems of teaching the introductory course in the novel, E. K. Brown, University of Chicago, noted the great length of some novels and the lack of reading ability in students, this last apparent even at the graduate level. The introductory course must, therefore, be one on how to read the novel, and it should avoid long novels like *Vanity Fair or Middlemarch.* Books by writers whose planning powers are plain are also helpful. In assigning critical reading, there is the difficulty that no tradition of criticism in the novel exists, comparable to that in tragedy or the epic, for instance. Critics of fiction such as Zola, James, Lubbock, or Forster are not talking about the same object. To make students aware of the whole novel, Professor Brown assigns the reading of each novel twice. Of about six class meetings for each novel, five should be on the text itself, and one for introductory work. Each novel should be related to a main problem in fiction, such as point of view, coincidence, or the relation of the individual to his environment. An attempt should be made to relate the elements of form to the idea, although the emphasis in the introductory course must be on form.

Howard P. Vincent, Illinois Institute of Technology, discussed "Literary Genetics." Source study is involved in literary genetics, but unless source study moves on into critical and interpretive matters, it is not valuable. He characterized Anderson's *Melville in the South Seas* as thorough and static but Lowes' *Road to Xanadu* as a magnificent study of the artist at work, although not interpretive. John Middleton Murry's work on Keats's sonnet "On First Looking into Chapman's Homer" is an excellent example of the way literary genetics moves to interpretation. Genetic study demands close study of the text and concentration. Study of sources and early drafts, even though they may be secondary, still serves to illuminate the first rate.

"The Problems of Publishing an Anthology" were given vigorous and diverting analyisis by Publishers Carter Harrison (Houghton, Mifflin) and Ray Siggens (Scott, Foresman), and by Editor Kendall B. Taft, Roosevelt College. The ideal anthology includes all major writers, each author's best work, some selections to indicate his development, enough minor authors to show that the period was not a one man show, sufficient material to establish the editor's critical point of view, enough teaching aids for the young but none at all for the experienced, and footnotes at the bottom of the page, at the end of the text, a bare minimum of footnotes, or no footnotes at all. In addition, the anthology should be a small volume, beautifully printed and bound, selling for about two dollars.

Under the Chairmanship of Horace Williston, Wilson Junior College, Allen Tate and Elder Olson, both University of Chicago, and Lyndon Shanley, Northwestern, discussed "The Criticism of Poetry, a Classroom Problem." Professor Olson pointed out that while there are many broad definitions of poetry, there are few particular ones. Moreover, classes in poetry are at a further disadvantage because the appreciation of poetry is dependent on experience and sensitivity, which students may lack. Professor Shanley warned that the classroom, formerly suffering from excessive historical scholarship, is now in danger of suffering from excessive modern criticism.

While very few students will reach a point of excitement about the poem as a whole, almost all will attain a place where they will understand the comment of the poem on man's experience. It may be necessary to go back to the lowly task of paraphrasing, for until that is accomplished, there is no poem.

The composite student of today, said Allen Tate, might be seventeen years old, and a member of a society in which poetry is not read. He is not close to simple language; he reads everything hurriedly. Living in a highly commercialized civilization, it never occurs to him that the art of language is important. As an example, Professor Tate cited a student at New York University who had won prizes in physics. Although he wanted to read poetry, in a literature class it was revealed that he could not distinguish between a preposition and a noun.

The best we can do is try to cultivate the art of reading, Professor Tate believes, although he is not sure that this can be done by the product of the graduate schools.

In the discussion period, Professor Olson maintained that poetry should be discussed not as a record of human experience, but in terms of such aspects as diction, plot, and emotional experience.

Officers elected: President, Howard P. Vincent, Illinois Institute of Technology; Vice President Walter P. Friederich, Valparaiso University, and Wallace W. Douglas, Northwestern Secretary-Treasurer.

Eastern Penna., April 30

Meeting Place: University of Pennsylvania; 40 present. President Francis Mason (Gettysburg)

(Continued on page 2)

Election of Officers

The slate of officers presented by the nominating committee carried handsomely. Results of balloting:

		Yes	No
For President:	Gordon Keith Chalmers	469	5
For Vice President:	Mark Schorer	447	5
	Austin Warren	453	4
For Director:	Charles W. Cooper	443	2
	Edward Davison	433	4
	John Holmes	451	4
	Ernest E. Leisy	439	6
	Andrew J. Walker	427	5

ANNUAL MEETING

As previously announced, the Annual Meeting of the College English Association will be held on the campus of Stanford University, the evening of September 6, in the Education Auditorium. Time about 8:00 P. M.

The program will be in two parts. First an address, and then a panel by a group selected from the staff of the Kenyon School of English. This panel will discuss the value of what is being done at the Kenyon School to the journeyman English teacher in his presentation of literature to undergraduates. Discussion expected.

Detailed announcement later.

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John Holmes, Tufts College (1951)
Ernest E. Leisy, So. Methodist Univ. (1951)
Odell Shepard. Waterford. Conn. (1951)

Plain Speaking

One of our new officers, when asked if he would consent to serve, replied, "C.E.A.? That's the plain speaking organization, isn't it? Yes, I'd be delighted." Let us continue in this excellent tradition.

The great fact before us is that more students, and a larger proportion of our young people, are coming to college. For these students, all of them, *in all curricula and all colleges*, we want the study of literature to be stimulating and meaningful. Literature is our business, and students should come away from our classes *convinced* not just *told*. They must be moved by books, not by teachers... We must choose the literature and the methods to achieve these ends, and widely, if we wish to be important in the general education of our young people. Unless we are important in the general education of our young people, we can look forward to a swift decline as a profession.

Our age is a vital, creative, expanding age, an Elizabethan age interested in itself, and looking to the arts for amusement and instruction. Let us beware of being Gabriel Harveys distressed at the contemporary ill-breeding, looking to the past, concerned primarily with form, and technique, and history. The main show is in another tent. Let us ponder President Eliot's remark quoted by Percy W. Long in his M.L.A. Presidential Address: "I am inclined to believe that no great subject in education has ever got firm hold on an intelligent and highly civilized nation unless it had some connection with the contemporary life of that nation." The scorner of his age and the detached specialist fearful of judgments, make poor teachers of youth. And sterile is admiration for those who fall on the thorns of life and bleed in obscure symbols.

Let us beware also of "fiddling harmonics on the strings of sensualism." Consider this comment: "Those to whom the contemplation of art is the main business of life . . . are vain and self-complacent . . . . Because they have read a great many books or seen a great many pictures they think themselves superior to other men. They use art to escape the realities of life and in their imbecile contempt for common things deny value to the essential activities of humanity. They are no better than drug-fiends; worse rather, for the drug-fiend at all events does not set himself on a pedestal from which to look down on his fellow men. The value of art, like the value of the Mystic Way, lies in its effects . . . For art, if it is to be reckoned as one of the great values of life, must teach men humility, tolerance, wisdom and magnanimity. The value of art is not beauty, but right action." Maugham, *The Summing Up*.

However, let us remember Theodore Spencer's warning that literature works slowly, and that we try to get too rich too quick. And let us not claim too much. For as Shaw says, "The world shown us in books . . . is not the real world at all; it is only the self-consciousness of certain abnormal people who have the specific artistic talent and temperament." And since education substitutes reading for experience, literature "destroys, by supplantation, every mind that is not strong enough to see through the imposture and to use the great Masters of Arts as what they really are and no more: that is, patentees of highly questionable methods of thinking, and manufacturers of highly questionable, and for the majority but half valid representations of life."

Little heeding our lamentation, students have "gone over" to the Sciences and the Social Sciences where they find values for themselves, values here and now. For our country has a great faith which our students share. It is, that with good will and information, man may do much to make his world better. Our colleges are a vital and impressive testament to this faith, and we cannot be vital or impressive instruments of the colleges if we do not share it.

A faith is not achieved, or what's a heaven for? Let us not be rosy optimists or twittering populariz-ers. But let us recognize that we must deliver. Literature in our hands must humanize and delight. Can we make our students feel its values if we set about it in this spirit: "Our collective purpose then was to make the learning of modern languages as difficult a task as possible in order that they might deserve a place in the curriculum alongside Greek and Latin?" (Percy W. Long, in his urbane presidential address, speaking of the early days of M.L.A.)

Asked not long ago for a contribution to The CRITIC, a member apologized, "I've been so busy lately I haven't had any time to think about that." There is no exclusive path to vital literary study for our several million college students, but with plain speaking and good will, we can beat out many a good path, if we take time to think.

Appointment Bureau

How Does It Work?

Many questions of this kind have recently come to the Bureau. Herewith, a brief answer.

Registrants fill out six record cards at the time the fee of $3.00 (to cover a 52 week period from the date of registration) is paid. One of these cards becomes a part of a permanent office file. The other five cards are *travellers*, i.e., they go out to college presidents, deans, and department chairmen as these people request information about our registrants who have the qualifications to fill positions in their English departments. These cards are returned to the Bureau when the employer's use of them terminates. Some of these cards have been up and down this land, across and back again several times. A record of their activity is kept. A second channel that provides communication between registrants and employers is our catalogue of registrants and their qualifications which is sent out from time to time to English departments in colleges and universities all over the country. In the catalogue the registrant is identified by a number. Very frequently a chairman or a dean asks us for the record cards of several "numbers" with a view to future as well as immediate employment. The Bureau engages in quiet work for the registrant. Any call that the registrant hears comes from the prospective employer himself.

THE BUREAU IN CALIFORNIA

On September 7, 8, and 9, the Appointment Bureau will maintain offices in Rooms 54 and 55, Stanford University. Both rooms are only a few steps from the registration desk for MLA members. Register now if you wish the Bureau to give you its most efficient services at the California meeting. Remind chairman and deans both of the Bureau's Catalogue of registrants and of Rooms 54 and 55 at Stanford.

For information address: Mrs. Catherine Tully Ernst, Assistant to the Secretary, College English Association, Brooklyn College, Brooklyn, 10, New York.

Group Meetings

(Continued from page 1)

struck the keynote by emphasizing that C.E.A. exists to find a constructive balance among the aesthetic, historical, psychological and moral approaches to the study of literature. Then Ralph Sargent (Haverford) sketched the development of what has been known for the last twenty-five years as the New Criticism. He found that the New Criticism denied to literature the didactic, moralistic, and propagandistic values which other critics would allow. A later issue will carry Professor Sargent's analysis in detail.

Robert Hallwachs (Princeton) followed with a discussion of "The Place of the History of Ideas in the Study of Poetry." (The editor regrets that Professor Hallwachs is not able to supply a text of his discussion.) While admitting the value of the new critics in the close scrutiny of ambiguous verse and the demonstration of inadequacy in the old scholarship, Professor Hallwachs took issue with the dictum that one cannot go outside the artistic construct to arrive at meaning. He cited as conspicuous failures the treatment by the new critics of Spencer and Milton. When, for example, the structure of Book II of the Faerie Queene is said to break down because of the chilly rejection and cool destruction by Guyon and the Palmer of Acrasia's bower of bliss, which is nevertheless portrayed with an irresistably voluptuous charm, the historian of ideas can demonstrate (as has Merritt Hughes in a recent article on Acrasia and Circe) that the situation as portrayed by Spencer and understood by the Renaissance reader is far more complex than mere physical lust. The climate of opinion in which a poem has its genesis is essential to its full understanding.

Secretary Fitzhugh, taking advantage of membership in a plain speaking organization, looked at English which should be vital and central in the scheme of national education but is largely formal and ritualistic. He pointed out that composition, if it is to be taught, must be taught by the experienced, the wise, the sympathetic, and the not-overly-burdened. In practice, however, it is taught largely by the inexperienced, the harrassed, the overburdened, those who have not yet got or cannot get literature to teach. Moreover, there is the widespread and cynical practice of hiring graduate students and calling them composition teachers. Small wonder that the results satisfy few. In the teaching of literature, the Secretary advocated that college English staffs once more, and with vigor, take up the ancient tasks of teaching young people how to live, and of provid-

ing them with intellectual ground on which to stand. These normal, traditional values of literature, of general appeal to students, are widely neglected. A comment overheard after these remarks: "If he's talking about us, I deny the allegation and defy the alligator!"

The afternoon program was a discussion of the new Literary History of the United States, over which Stephen Whicher (Swarthmore) presided. Robert Spiller, styling himself "exhibit A, the literary historian at work," outlined the editor's purposes and discussed criticism of the work. He conceded that in a sense the writing of strict literary history is an impossibility, since there are perforce two axes of relationship: a horizontal time-space axis, and a vertical axis of value. Nevertheless, the editors undertook the discussion of casual relationships, together with aesthetic criticism. Professor Spiller mentioned R. P. Blackmur's essay on James as a nearly ideal combination. Historians have objected that there is too much criticism, and critics that there is too much history in the book. More serious criticism was that directed at the selection of authors and the organization of the book.

To the editors, the most reliable principle of selection seemed to be a "humanistic consensus," based on the Aristotelian concept of a "residue of human value from the impact of literary works of art upon generations of readers." The consensus was more significant in a book of collaborative editorship and authorship.

In discussing organization, Professor Spiller pointed out that major authors and works fell into certain chronological patterns. These clusters, and the hiatuses between, could be interpreted in terms of movements and cultural cycles. The concepts of the cycles seem relatively unaffected by changes in taste. Once the clusters have been thus established and interpreted, it is possible to branch out in concentric circles, to include "associate authors" and subliterary materials, and in this way to establish relationship with other cycles, such as the economic and political. As a third operation, the editors took into account what might be called the "instruments of culture": libraries, printing and publishing, etc.

Finally, Professor Spiller discussed charges that collaboration had overthrown the unity of the book. The editors have also been accused of establishing a new literary dictatorship, of fostering a collectivist orthodoxy symptomatic of the disease of the modern mind. Prof. Spiller suggested with some force that the notion that men must not collaborate in matters of major importance seems to him anti-democratic nonsense; the results of such collaborative work he takes to be quite the opposite of literary dictatorship. A literary history which is painstakingly assembled on the basis of the theory of literary history sketched above goes a long way toward escaping the haphazard planlessness of a mere collection of critical essays by individual scholars choosing their own subjects. It escapes the uncorrected bias and the patent inadequacy of a single scholar attempting the whole task. In no other field are coherence and scope of authority taken as sinful, and it seems curious to raise the cry of "dangerous" against application of thoroughly respectable research techniques to the humanities.

New York, May 7

Meeting Place: Elmira College; 80 present from 13 colleges.

The topic of discussion was how to present poetry to under-graduate students. English, more than any other field, is faced with the problem of teaching non-majoring students. This is why college English professors are so concerned with finding a succesful method for teaching required courses in literature. Then too, all English students have not been exposed to similar environments and a suitable background must in many instances be created. The special piece of literature discussed was Coleridge's *Dejection, An Ode.*

Two methods were proposed. The first was to give an historical background of the poem and the poet's life, thereby reestablishing the period and its traditions. The second method suggested at the conference was to present the poem as if it were written yesterday by a poet completely unknown to the student. The latter method involves the professor's thorough knowledge of the background so that he can throw a certain light on the poem.

Professor R. C Bald, Cornell, advocated the first method, and Professor Meyer Abrams, Cornell, the second.

The general concensus was that the second method was more satisfactory.

New England, May 7

Meeting Place: University of Massachusetts; 200 present. A full report of this lively meeting will appear later. A few notes and quotes at this time. Rene Wellek: "One cannot escape the conclusion that the whole genre of literary historical writing, today, is a hodge-podge of social history, literary criticism, biography and anthology from which it can be saved only by a radical turning away from the encyclopedic conception." Ernest Bernbaum: "Any conception of literature, in order to be valid, must be grounded in some sort of religious faith, some insight into the problems man faces. The interpreter of literature need not be a deeply religious man, but he should have a sensitivity to those values."

Reginald Cook called for a new departure. He asked that students be taught to read with sympathy and understanding and to get at the living reality expressed by authors of the past

Wilbert Snow: "The climax of modern poetry was reached last year when Ezra Pound's disciples awarded him $1000 in prize money for the composition of *The Pisan Cantos*—a work which only one teacher of literature in a thousand can decipher."

Indiana, May 13, 14

Meeting Place: Purdue University; 140 present from 23 colleges.

Mark Van Doren addressed this group on the subject, "The Reading and Teaching of Shakespeare." Mr. Van Doren holds that students consider Shakespeare difficult reading only when the instructor suggests that it is difficult. Shakespeare is great because he understands human relationships and shares with us his understanding. "All of Shakespeare's works are to me a book," said Mr. Van Doren, and therefore should be read rapidly, freely, and in their entirety. After his closing remarks of highest eulogy to Shakespeare, Mr. Van Doren humorously admitted that, he is now teaching Cervantes' *Don Quixote.*

During the afternoon session Miss Virginia Harlow, DePauw University, read "Thomas Sergeant Perry and William Dean Howells: a Literary Friendship." Mr. Frank Davidson, Indiana University, then read "Walt Whitman's 'Children of Adam.' " "A History of I.C.E.A." was presented by Miss Mary McBeth, Indiana State Teachers College, and Mr Robert T. Fitzhugh, Executive Secretary of C.E.A. extended "Greetings from the National C.E.A."

The Saturday morning program included the papers "The Place of English Literature in the College Education," by Miss Florence M. A. Hilbish, Taylor University, "A Program of Literature for Undergraduate English Majors," by Sister Miriam Joseph, St Mary's College, Notre Dame, "A Supplementary Reading List for College Students," by Dr. Paul Royalty, Ball State Teachers College, and "Fable of the Young Man Who Read the Papers," by Mr. Loy Davis, Purdue University. Dr. Paul Cundiff, Butler University, conducted an open discussion on "Supplementary Reading."

At the business meeting the following officers were elected: Mr. George S. Wycoff, Purdue University, president; Mr. Raymond W Pence, DePauw University, Vice-president; Mr. Neil C. Hutsinpillar, Wabash College, secretary-treasurer.

The Members Speak

The notice for 1949 dues carried a request for comment. Most of the following remarks, but not all, came in response to that request. The others were unsolicited. Those printed are widely selected and representative. More comments always welcome.

Valuable

I believe that I am the only member of my department who is a member of CEA, but issues of the CRITIC circulate widely and are read with considerable interest. I have found the CRITIC valuable in the past two years because I have been responsible for setting up a freshman English course and the department has been concerning itself with revisions of its offerings. Although I have not contributed to the CRITIC so far, I have received it with gratitude to those who find they can understand what they are doing, and write about it with humility and determination.

Ralph N. Miller
Western Michigan College

Look Forward

I am very glad that you did not take it for granted that I did not want to discontinue my membership in the College English Association, and that, therefore, *The CEA Critic* was not my due.

I wonder sometimes if others get the same satisfaction out of that little sheet as I do. I actually look forward to its arrival, and I can assure you that this is not the case with some scholarly magazines which bore me beyond words with their hashed-up M A. theses posing as articles. I like the give and take of argument in which your writers sometimes indulge. I am stimulated and refreshed by seeing in print and expressed in virile language points of view that I have long held myself. When, as sometimes happens, I do not agree with the opinions, I enjoy the spirit with which the other side of the question is upheld.

With every best wish for the continued success of CEA CRITIC,
(Mother) Ellen Mac Adam, R.S.C

Circles

No news, except that the department has several committees on the fundamental courses. especially those for freshmen. Every few years we rehash these courses and come out the same door we went in. We're just going round in circles, I think, chiefly because we focus too much upon means and methods and lose sight of our purpose: to get the students to write acceptable clear and understandable English. Any means that accomplishes the end ought to find favor.

Alexander Brede
Wayne University

(Continued on next page)

Our Language

I still read THE CRITIC about the most religiously of any of the journals I receive. It speaks our language.

Remarks made at the CEA symposium at Columbia University make me feel better about the little creative writing program Dr. Andersen had me start here two years ago. I was particularly interested in somebody's remark that literary centers seem to have shifted now from beer cellars and villages in metropolises to college campuses and summer writers' conferences. A good shift, on the whole, I hope; but we of the colleges haven't proved our contribution too well yet. My students have sold to *Ladies Home Journal*, the *Post*, *Varsity*, etc., but I don't know that we can claim to have contributed to literature. Interest in advanced writing keeps up, however, and I think it is generally good for the Department. I did no creative writing for the Ph.D. myself, though I have done some since; but I think it might not be a bad idea to institute a creative writing requirement for the Ph.D. in English, especially if the aspirant be planning to teach composition

I was especially responsive to Arthur Nethercot's remarks in "Frustration Forum," December number, and wanted to add my two cents' worth, but never got around to it. I am myself a great believer in the merit of the procedures and devices that an alert, intelligent instructor works out for himself. For purposes of argument in staff or committee meetings, I have even asserted that there is no bad methodology for a good teacher and no good methodology for a bad teacher. I don't quite believe this, but I think stating it helps make a point.

Cecil B. Williams
Oklahoma A. & M.

Keep It Up!

The best $2.00 I spend. Keep it up! I'm spreading the habit to other members of the department, who are just as enthusiastic when they see The CRITIC.

Emerson Shuck
Bowling Green State Univ.

Not Rewarding

I am sorry to say that I consider the C.E.A. CRITIC unattractive in many respectives (*sic*)—but especially in appearance. As Prof. Hoepfner said of the Dec. issue, The CRITIC is (often) not very rewarding reading. The T. S. Eliot editorial was perhaps the all-time low. But I believe in the principles of C.E.A. and hope the Association and its magazine may gradually improve.

J. Edwin Whitesell
Univ. of So. Carolina

Enjoy

I enjoy The CRITIC, although I can't agree with your treatment of T. S. Eliot. In general, I believe the layout, appearance, and content of The CRITIC make it attractive and worthwhile.

Ralph S. Graber
Lehigh University

Dislike

For a number of years I have been a member of the CEA; I now write to ask that you drop me from your roll . . . I had hoped that your publication would eventually develop into a real journal—a counter to the *English Journal*, but it has not done so; I do not think that what you do publish is of much practical value; and I heartily dislike most of the "philosophies" advanced by your contributors.

George C. Wilson
The Woman's College
of North Carolina

Lively

I have just been reading the April CRITIC, which arrived today, and I agree with one of your correspondents that it is a lively sheet, doing the sort of work for the Association that I always dreamed it might do, and avoiding the familiar pattern of educational journals which serve only to provide "publication" for papers which no one will read, but which give their authors one more credit toward promotion rather than toward a degree. What English teachers greatly need is an exchange of ideas and an awareness of all the vigorous and lively experimentation which is actually going on throughout English classrooms scattered all over the country; with some of the most useful and original ideas being tried out in most unexpected places.

Just as I always felt in the old days, annual meetings should give more time to social contacts, gossip of the craft, and informal discussion, rather than lengthy addresses, and critical comment prepared in advance by one or two selected individuals. So it seems to me that most is gained professionally from a periodical journal which contains gossip and intellectual quarrels, and more than a dash of humor, and everything in fact which will build up *esprit*. You are certainly continuing to head in that direction.

Burges Johnson

Thanks

Both The CRITIC and the meeting of the Association in New York in December are numbered among my pleasures of this past academic year. My thanks are due to all who have worked for the Association.

Mrs. Floyd McGranahan
Beloit College

Best

The March issue is the best since you exposed me to the paper three years ago. Please, let us have more from Bruce Dearing.

James H. Croushore
Mary Washington College

Keeps Membership

I retired from active teaching as of last September. I wish to keep my membership and receive The CRITIC.

Karl O. Thompson
Cleveland Heights, Ohio

Interest

The English faculty of the Dominican College read the C.E.A. CRITIC with great interest and more or less agreement. I hope shortly to send you some comment.

Sister Catherine Marie Lilly, O.P.
Dominican College
of San Rafael, California

Short Article

I have enjoyed The CRITIC over the past year. In response to the request in your circular, may I say that you may expect a short article from me. For the present, suffice it to say that I am completing my 25th year of teaching at Ohio State.

Tom Burns Haber

Sorry

I wrote recently, stating that I was very sorry to have to discontinue my membership. I have enjoyed being in the Association, and wish it all success.

W. E. McPheeters
Lake Forest College

Helpful

The recent issues of The CRITIC have been quite helpful. In a time when almost all school subjects are "hard put" to defend their existence, your defense of the humanities is appreciated, particularly by those who refuse to measure everything by the yardstick of utilitarianism. I still feel that a large tobacco corporation had something when, in recent years, it used the slogan: "After all, some things just for enjoyment."

Anna W. Kenny
Univ. of Illinois, Chicago

Stimulating

The CRITIC is really stimulating and arouses impulses . . . We like it.

Joy K. Talbot
The College of Emporia

Dear Editor:

Is it permissible to criticize The CRITIC. For example, isn't the Ph. D. candidate supposed to have any natural intelligence? . . . The fact that he has sat in a number of classes should lead him to reflect a little on class room presence, voice, and behavior. . . .

"Mammouth" is a "spoof" I suppose. . . . If it exists anywhere it must be a horrible place—the theme reader's Purgatory and the moralist's Hades. If the author means anything, I'd like to know what — an ideal program for English, a sarcastic slant on the many panaceas offered to English teachers already burdened with all the weary weight of their unintelligible departments, a general thrust at the atomic age, or one of those pointless reveries? . . .

I felt disappointed in the CRITIC, to which I look for stimulation and good ideas, disgruntled with English professors in general, who seem to be too esoteric, egocentric, and stuffy to be much fun, and discouraged with my classes. . . . I had just decided that I would not pay my dues when the December copy arrived. After reading "Heavens, He's Moral!" and "What Do You Think?" I reversed my plan and will trail along with, or most likely behind, the Ph. D.'s for a while longer.

S. V. Clement
Lambeth College

Thanks

"I wish to tell you how much I enjoyed the C.E.A. meetting in New York. The subjects, their proponents, and their treatment gave life, stimulus, and interest to the whole affair. My thanks as sincere as they are late!" — Ruth F. Eliot, Carleton College.

Survival—Quotient

"As an undergraduate student, I majored in English literature at Gettysburg College, and the article interested me for that reason. Furthermore, what it says about literature is also largely true of the 'survival quotient' in preaching!" — Rev. Robert W. Koons, Hagerstown, Md.

Grammer Commented On

Mr. William G. Leary's shopworn attack on "formal" grammar ("Another Place for Grammar," CEA CRITIC, March, 1949) scarce-

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ly conceals his confusion between prescriptive or proscriptive grammar on the one hand and genuine grammatical study on the other.

What could "informal" grammar be but unexamined grammar? A minimum of grammatical terminology is surely no handicap to good English; and it would be rather romantic to argue that language learned by imitation and habit would be ruined by the coarse hand of analysis and thought-taking. Blind memorizing is bad, yes; but only because it obstructs useful knowledge, not because useful knowledge is bad. Mr. Leary's "course in straight thinking" might well include some thinking about language. And why wave the pedageese bugaboo, "no transfer," when any high school student who has had two respectable years of Latin will admit and demonstrate transfer, if by that we mean improved habits of observation of words and words in combinations?

Let Mr. Leary bring himself up to date with any of a half dozen good recent grammars, including Fries' admirable AMERICAN ENGLISH GRAMMAR, and cease worrying about "Gestapo eavesdropping for split infinitives," or a dread "bondage to dogmatic texts."

Wilson O. Clough
University of Wyoming

In Reply To Mr. Leary

Mr. William S. Leary's article "Another Place for Grammar" in the March issue of The CRITIC would be more fittingly entitled "The Place for Another Grammar." For the grammar which Mr. Leary relegates to "another place" is certainly not the grammar recommended in my article in the December, 1948, issue. There it is made clear, both by description and by implication, that the kind of grammar approved is a study of linguistic principles based on the actual usages of Modern English. A mastery of the basic sentence relationships dealt with in grammar is stressed; and this mastery is plainly stated to consist chiefly of "skill in the combining, subordinating, and general ordering of words and word groups." The goal set up is "good judgment in . . . choice of locutions" to facilitate clear and accurate communication . . . .

By injunction and illustration the article discourages the use of the narrow, traditional kind of grammar which Mr. Leary erroneously thinks I "rise to defend" and which he calls, in a series of nimble anatomical and zoological metaphors, "a vestigial remnant," "this very sacred cow," and "this harmless, necessary cat" . . . . Grammar, in the modern pedagogic acceptance of the term, lives because it is the very structure of English—the forms, arrangements, and relationships that make up and distinguish the English language. There is wide acceptance of the view that it is useful in revealing to the student the rich resources of English as a means of communication, and that it may serve him well as a criterion for judging the effectiveness of his own attempts to share his ideas with others.

Bertha M. Watts
Canterbury College

The excerpts above give the gist of a spirited reply to Mr. Leary. In the main, they restate the essense of the original article. The reply *in extenso* has been forwarded to Mr. Leary. Limitations of space, etc. —Editor.

A firsthand examination of contemporary American usage . . .

American College English

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De Gustibus No Massacre

Since my note MIDWAY (The CEA CRITIC, February) dealt with only the first half of the "current season," Louise Schultz Boas has obviously overstated her case in MASSACRES THE SEASON (The CEA CRITIC, April). But her emotional defense of her enjoyment of THE RESPECTFUL PROSTITUTE, EDWARD, MY SON, and THE MAD WOMAN OF CHAILLOT precisely emphasizes the distinction which I sought to make, namely, the difference between good theater and thoughtful drama. Perhaps she would agree that DEATH OF A SALESMAN has since offered the combination of good theater and understanding of man's plight in the present situation?

Although I too enjoyed and praised both EDWARD, MY SON and THE MAD WOMAN OF CHAILLOT, I did not miss the false ethical standard and sentimentality of Robert Morley's "golden thread" and the charming but artificial preciosity of Giraudoux's fantasy. But the emotional response which I gave in the theater was upon reflection primarily to craftsmanship in playwriting and acting rather than to intellectual stimuli. As for THE RESPECTFUL PROSTITUTE, its melodramatic features bored me, "notwithstanding Ann Dvorak's playing," as I said. Yet if Miss Boas thinks that I saw but did not hear, perhaps she heard but did not see? Remember the old "flickers" with the United States Cavalry charging after the Redskins?

Wilbur D. Dunkel
Univ. of Rochester

Advertisers Take Note

Doubleday wishes the members of the C.E.A. to know that even publishers can be appealed to in the fair name of Justice. The result of Christopher Morley's page-one note hinting that the first fifty to write Doubleday would receive copies of the Special Edition of THE MAN WHO MADE FRIENDS WITH HIMSELF was a flood of telegrams and special delivery letters of request, and with them long letters of protest, pointing out that those who live far from New York were obviously handicapped because of the delay in receiving their copies of THE CRITIC. We tried to be utterly uncorrupt. We consulted the post office and marked well the mailing times. We may have been slightly prejudiced in favor of those who replied via postcard (intuitively, before meeting Zoe); but otherwise our conscience is clear.

We've had some wonderful letters from readers. We'd love to have more.

Edgar Smith, president of The Baker Street Irregulars, detected 8 obscure references to Sherlock Holmes in the first 175 pages. Can anyone better that?

Louise Thomas

Mr. Rinehart's Catarrh

Can it be just the people I go with, or is Norman Mailer's *The Naked and the Dead* actually warping the phonetics of the English language by its trick spelling of a certain short verb as if the author had a bad cold in the head? It may be, of course, that Mr. Mailer's nasal passages were perfectly clear while he was writing the novel but that the publisher, Mr. Rinehart, was suffering from inflammation of the nasal mucosa at the time it was set up in type; or it may be that, while breathing without even a faint wheeze, he evolved the theory that a hard *g* is less offensive to the average guardian-of-public-morals than a ck . . . or, in other words, that to the adenoidal all things are pure.

Now, I don't doubt that Mr Rinehart had a sound psychological and perhaps even legal ground for such a doctrine, and if its application made the difference between acceptance and suppression for so meaty a book as *The Naked and the Dead* I say more power and more circulation to everybody concerned; but I can't help wondering how, in the long run, this practise is going to affect English pronunciation and/or spelling. So potent is the printed word that many of my friends have already begun—in most cases quite unconsciously, I'm convinced—to mispronounce the particular verb singled out by Rinehart for adenoidal alteration. Some of them who used to shy away from using the word at all in its pristine form, or at most handled it gingerly like a woman taking a puff at her husband's cigar, now actually flaunt the Mailerized version as if it not only carried the Good Housekeeping seal of approval but bore evidence to the fact that they've read one of the most serious novels of the year.

Now, with both readers and writers language tends to develop by analogy, so there's no telling where this new consonant shift may end. (Come to think of it, the last line in Mr. Mailer's book is "Hot dog!"—which may, for all I know, be a Rinehart switch from "Hot dock!") I envision a possible bit of dialog in a novel of the future that might run something like this:

"How come your finger got stug to the paper, chum?"

"Why, it's from handling an all-day sugger. As lug would have it, I was able to plug a whole carton of the things (worth a bug

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The earlier edition is kept in stock under the title **Understanding Drama — Eight Plays.**

1945, 515 pages, $3.00

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and a half) off a passing trug and dug down an alley before the driver knew what was up. Who knows, the dumb clug might have chugged a rog at me the size of a hoggey pug, and if it had strug me I'd probably be in a hospital right now with the dog taging a tug in my scalp, instead of planning to go see Sidney Greenstreet in a revival of *The Hugsters*."

"A cog-and-bull story if I ever heard one!"

It wouldn't take much of this sort of thing to start the pendulum swinging in the opposite direction among purists who would want to show that they knew the right form—and especially among the would-be purists who say "just between you and I" and "I felt very badly about it," and who changed the good old English word *techy* into *touchy* just to show *they* knew dialect when they heard it. From these reformers no hard *g* will be safe, and many a tippler of the future may hoist a little brown juck while crooking his little finger with excruciating gentility.

But if any overeducated slob tells me he was "snuck as a buck in a ruck," I'll just shruck my shoul—oops! Infegtious, isn't it?

L. B. Solomon
Brooklyn College

What's Going On

University of Hawaii

Conditions, academically, in the University of Hawaii are returning after the war years to something like normal. There are about 4500 students; 1100 veterans. The English department is particularly interested in furthering the plan, instituted in the middle thirties, of bringing down to the islands each year for at least one semester an outstanding professor. Within the past two years George F. Whicher of Amherst has come for a semester and summer session, and Stanley T. Williams of Yale, for a summer session. In September of 1948 Professor Willard Wilson relinquished the chairmanship of the English Department to become Dean of Student Personnel. Professor A. Grove Day is the present chairman.

University of New Mexico

New course: *The Folk Tale in English*, "The tradition of folk motifs and themes in the development of the tale as a form of story-telling in English and American literature." Given by Mr. E. W. Baughman, student of Dean Stith Thompson.

University of Kentucky

New head of department: Professor Herman E. Spivey. Department now offers work on doctoral level. It sonsored a lecture series which brought to the campus Theodore Morrison, Joseph Kinsey Howard, Robert Frost, William Sloane, Mark Ethridge, Robert Peter Tristram Coffin, Robert Penn Warren, and the Margaret Webster Shakespeare Company.

University of Arkansas

Arkansas has abandoned the sophomore survey emphasizing chronology and movements for a course in masterpieces of English literature with emphasis upon texts of whole books.

Dunbarton College of Holy Cross

The new program for sophomores is one semester of English and American literature and one semester of world literature, in translation, Homer through the classical Latin period. There is an elective course in literature exclusive of English and American writers, from the middle ages through the nineteenth century. Students concentrating in English take a reading seminar and a senior seminar which attempts to coordinate the various courses.

Illinois Wesleyan

New major: In English Writing, with the following courses, elected mainly by men—Project Writing, Creative Writing, Writing Seminar, Journalistic Writing, Feature Writing, Seminar Review. Also the English department sponsors The Corn Belt Writers' Conference. Conference leaders in 1949: John F. Nims, editor of Poetry Magazine, Lloyd Wendt, novelist, and James Monaghan, editor.

Montana State University

New courses: one credit each, "Laboratory Imaginative Writing" for freshmen, and "Beginning Story Writing." Purpose, to encourage "literary" writing where composition is a tool subject only.

For Seniors: A six hour written, thirty minute oral examination on literature and literary judgment; also one of the following tests of competence—

a. From prospective teachers and graduate students, a thesis.
b. From specialists in creative writing, six stories, or a collection of poems, or a collection of one-act plays, or a full length play, or some other body of creative writing.
c. From those specializing in Speech, a one hour platform address or lecture.
b. From those specializing in Dramatics, original plays or prompt books or an edited play.

Gustavus Adolphus

Plans are going forward for an American studies program on a modest scale. At the moment an interdivisional committee is working on a syllabus for a course in American Culture, to be offered next year for the first time. Planning and teaching will be done by representatives from a number of departments, including the sciences. Some hours of the course will be devoted to literature as such, but students will get to know a good deal of American literature as we examine other phases of our culture (*e.g.*, Franklin's *Autobiography* will be read in connection with science in the eighteenth century).

Who and Where

James Root Hulbert will join the staff of the **University of Arkansas** next fall. He is being retired ("In academic circles we construe that verb in the passive." —R. M. Lovett) from the **University of Chicago.**

Centre College of Kentucky. James H. Hewlett, Chairman of the English Department for more than twenty years, died December 27, 1948. Charles T. Hazelrigg, was promoted to Associate Professor and named Chairman.

Stanford University announces the following promotions to the rank of Professor: Francis R. Johnson and Ivor Winters.

Letter of Thomas Jefferson To Robert Skipworth

Monticello, Aug. 3, 1771. (Skipworth was a Virginian, a relative by marriage of T.J.).

. . . . A little attention to the nature of the human mind evinces that the entertainments of fiction are useful as well as pleasant. That they are pleasant when well written every person feels who reads. But wherein is its utility says the reverent sage, big with the notion that nothing can be useful but the learned lumber of Greek and Roman reading with which his head is stored?

I answer, everything is useful which contributes to fix in the principles and practices of virtue. When any original act of charity or of gratitude, for instance, is presented either to our sight or imagination, we are deeply impressed with its beauty and feel a strong desire in ourselves of doing charitable and grateful acts also. On the contrary when we see or read of any atrocious deed, we are disgusted with its deformity, and conceive an abhorrence of vice. Now every emotion of this kind is an exercise of our virtuous dispositions, and dispositions of the mind, like limbs of the body acquire strength by exercise. But exercise produces habit, and in the instance of which we speak the exercise being of the moral feelings produces a habit of thinking and acting virtuously. We never reflect whether the story we read be fiction or truth. If the painting be lively, and a tolerable picture of nature, we are thrown into a reverie, from which if we waken it is the fault of the writer. I appeal to every reader of facility and sentiment whether the fictitious murder of Duncan by Macbeth in Shakespeare does not excite in him as great a horror of villainy, as the real one of Henry IV by Ravaillac as related by Davila? And whether the fidelity of Nelson and generosity of Blandford in Marmontel do not dilate his breast and elevate his sentiments as much as any similar incident which real history can furnish? Does he not in fact feel himself a better man while reading them,

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and privately covenant to copy the fair example? We neither know nor care whether Laurance Sterne really went to France, whether he was there accosted by the Franciscan, at first rebuked him unkindly, and then gave him a peace offering; or whether the whole be not fiction. In either case we equally are sorrowful at the rebuke, and secretly resolve we will never do so; we are pleased with the subsequent atonement, and view with emulation a soul candidly acknowledging its fault and making a just reparation. Considering history as a moral exercise her lessons would be too infrequent if confined to real life. Of those recorded by historians few incidents have been attended with such circumstances as to excite in any high degree this sympathetic emotion of virtue. We are, therefore, wisely framed to be as warmly interested for a fictitious as for a real personage. The field of imagination is thus laid open to our use and lessons may be formed to illustrate and carry home to the heart every moral rule of life. Thus a lively and lasting sense of filial duty is more effectually impressed on the mind of a son or daughter by reading King Lear, than by all the dry volumes of ethics and divinity that ever were written. This is my idea of well-written Romance, of Tragedy, Comedy, and Epic poetry. . . ."

(This letter was sent in by R. M. Gay. The Editor welcomes comments bearing on our profession which members may come across in their reading.)

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This remarkable collection of essays spanning the whole panorama of liberal education, has been well termed a Chapman for the untraveled Keats. *To wit*: "Our enthusiasm for this text is illustrated by the abruptness of our decision to adopt it. We had already settled on a text for next year . . . in one special meeting of two minutes' duration, we agreed without reservation that we wanted TOWARD LIBERAL EDUCATION as the cornerstone for our Freshman English course. The solidity of its selections, its range without loss of intensity, and the organization of essays about the central problems of living and thinking and writing, all recommend the book. We had wanted it for a long time.

RICHARD M. EASTMAN
North Central College

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Reading Habits of Graduates

Literature teachers are sometimes accused of failure on the ground that graduates read nothing but newspapers and comic books. I am ready to admit that reading habits should be improved; but I firmly believe that they are better than they would be without the efforts of literature teachers. Challenged for this opinion, I took time last summer to see what evidence I could find to sustain it.

Using public library circulation as a criterion, I found that annual gains of from 10 to 20 percent had been common prior to 1922 (C. E. Sherman, **Library Journal,** xlix, 75) when population was increasing only 1.5 percent a year. Between 1926 and 1934, circulation virtually doubled (L. R. Wilson, **The Geography of Reading,** pp. 96-98) though population lagged far behind with about a 15 percent gain. In the larger cities, circulation had been 2.8 **per capita, per annum** in 1926; it rose to 4.6 in 1938 and to 5.12 in 1940; and it was even higher during the worst depression years. (Various issues of the **A.L.A. Bulletin.**) This growth is all the more significant when one remembers the competition books have sustained from the pictorial magazines, the moving pictures, and the radio.

Librarians must be given a good deal of the credit for this striking increase in reading between 1920 and 1940; but surely teachers can claim a fair share. A study made at the graduate library school of the University of Chicago in 1939 insists that "teachers influence students to read a larger proportion of the better publications than the students' parents read," that "the quality of Seniors' reading is conspicuously higher than that of their parents," and that the "schools are improving the quality of reading in their respective communities." (Waples and Carnovsky, **Libraries and Readers in the State of New York,** pp. 12, 103.)

Even better evidence appears in **People and Books,** by Link and Hopf, Book Manufacturing Institute, 1946. The authors found that the time spent with books by high school graduates is three times that spent by elementary school graduates but only half that spent by college graduates. (p. 115) It also appears that among book buyers over fifty years of age, 21 percent of elementary school graduates, 45 percent of high school graduates, and 64 percent of college graduates are still active readers. (p. 64)

The final conclusion is that "many factors induce people to read books, but the underlying influence among these seems to be formal education. The higher the education, the greater the frequency with which books are read." (pp. 159-60)

The evidence reflects credit upon the whole teaching profession, credit in which the teacher of literature may rightfully share. Some of us feel that our share is a rather large one.

Ernest VanKeuren
University of Illinois, Chicago

The Trivium in College

Because it is a required subject in practically all colleges, freshman English deservedly continues to evoke careful planning. Individual teachers of the subject on the one hand and college administrators on the other seek the same object: the most worthwhile, most effective course they can provide for the current and future development of the student.

Since 1935, when it was designed and introduced, a five-hour-a-week course in writing, reading, speaking, listening—and thinking—has produced results at Saint Mary's College superior to those obtained in the earlier and more usual course concentrating on usage and contemporary style. To make this clear, it is necessary first to describe the course and then to evaluate the results.

In the present course in freshman English, skill in the arts of communication is developed by exercise in reading and discussing works from world literature, by practice in written and oral composition, and by the application of formal logic to both reading and composition. The sequence in logic and composition forms the core of the course and determines the order in which the selections from literature are studied.

First Semester

In the first semester are considered the nature and function of language, its logical, aesthetic, and emotional properties, its various levels, its ambiguity; functional grammar in relation to logic; terms, propositions, and their relations. The work in composition and in reading is interrelated and is centered this semester in narration, which illustrates well the aesthetic use of language.

In composition, the first assignment asks students to write of selected incidents from their lives, using diary form, letters, or simple narration with or without dialogue. Meanwhile, in reading substantial portions of the **Iliad** and the **Odyssey,** the students have noticed Homer's use of the twin principles of selecting important incidents and of allowing the characters to act out the story, principles which they are directed to apply when they write chapters of their autobiographies and, later, their short stories. In reading Lucian's **A True Story,** especially his comments on Homer and the early editors of Homer, they are astonished to find a flippancy and smartness of tone and style which they had considered distinctly modern. Other readings are the second book of the **Aeneid,** Aeschylus' **Agamemnon,** Euripides' **Iphigenia at Aulis** and **The Frogs.**

The textbook used for composition and logic is **The Trivum in College Composition and Reading,** 3rd ed. revised, by Sister Miriam Joseph, C. S. C. (South Bend: McClave Print Co., 1948)

Through class discussion and through individual talks and papers, students interpret, analyze, and compare the works read, giving attention to both meaning and form.

The best in literature can provide even the poorer students with memorable experience while it offers a strong incentive to develop imaginative and critical comprehension. Through reading Greek epic and tragedy, in particular, students gain a sense of kinship with the human family in all ages. They begin to realize the persistence of of noble sentiments and basic moral judgments despite great variation of background, and discover how much more the men

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and women of the past can be revealed by literature than by history.

Their analysis of plot structure and of significant speech and incident in Greek tragedy and comedy has prepared students to note carefully how plots are constructed and the characters brought to life by writers of the short story as various as Poe, Hawthorne, O. Henry, Maupassant, Alarcon, Dostoevski, Turgenev, and Gogol. Inspired by these examples and enlightened by a somewhat detailed analysis of the traditional plotted story, each constructs a plot for an original short story, based preferably on experience freely modified by imagination.

With a fuller understanding of the art of fiction—its basic structure, its aliveness of style, and its interpretation of life—gained through their own efforts in creative writing and in critical reading, students continue the study of drama in Plautus' **The Captives, Everyman, King Lear, Keep Your Own Secret, Phaedra, The Misanthrope, The Rivals** and **Ghosts**.

The Second Semester

The informal essay provides a transition from narration to exposition. It is illustrated by essays from Bacon, Pepys, Addison, Steele, Goldsmith, Johnson, Boswell, Lamb, Hazlitt, De Quincey, Carlyle, Strachey, Irving, Holmes, Thoreau, and Emerson. Instructed by these examples and by analysis of this type of composition, students write at least two informal essays. Essays on education and culture by Milton, Huxley, Schopenhauer, Newman, and Arnold set the tone for writing the freshman research paper, the technique of which, if properly understood, can become an effective tool in acquiring a liberal education. The end of a liberal education, as Newman says, is enlargement of mind, which "consists not merely in the passive reception into the mind of a number of ideas hitherto unknown to it, but in the mind's energetic and simultaneous action upon and towards and among these new ideas . . . It is the action of a formative power, reducing to order and meaning the matter of our acquirements; it is a making the objects of our knowledge subjectively our own." Instructors strive to make clear that the virtue of the research paper is "the enlargement of mind" which the student gets from doing the work—from the requisite reading, coordinating, thinking, organizing, writing, and authenticating.

The essays on education and the concurrent work on research papers emphasize the special benefit at this time of an acquaintance with works of literary criticism by Horace, Dryden, Lessing, Whitman, and Tolstoy. Students apply critical principles formulated by these writers in their own oral and written discussion of Goethe's **Faust, Part I**, O'Neill's **Beyond the Horizon**, and selections from Ovid, Horace, Juvenal, Plutarch, Dante, La Fontaine, and Lessing.

Meanwhile in logic during the second semester the students have made a thorough study of the syllogism, the dilemma, formal and material fallacies, and a brief study of induction. The principles thus presented come to life through numerous practical exercises and especially through application to the reading of selections from Plato's **Republic, Apology**, and **Phaedo**, Aristotle's **Ethics**, Cicero's **On the Nature of the Gods**, Marcus Aurelius' **Meditations**, Boethius' **Consolation of Philosophy**, Machiavelli's **The Prince**, Pascal's **Thoughts**, Rousseau's **On the Origin of Inequality Among Men**, Marx's **The Communist Manifesto**, Schopenhauer's **"On the Sufferings of the World,"** and Nietzsche's **Thus Spake Zarathustra.** Here the forms of reasoning, sometimes obscured by rhetorical devices for variation, are noted and classifed and their validity or invalidity is judged. As the final assignment in composition, the student selects passages from Machiavelli, Rousseau, Marx, Shopenhauer, or Nietzsche, organizes them in the form of a brief for debate, and then writes the brief for an opposing argument. A bibliography indicates the sources of the material.

The course here described may seem formidable for college freshmen, but it is similar to and much less difficult than, for example, that which was universal for boys in grammar school during the Renaissance.

At Saint Mary's College this course combining logic with rhetoric and grammar has been required of all freshmen since 1935. World literature has replaced freshman readings since 1942.

The first class, numbering 129 students, an exceptionally poor but teachable one, ranged in percentile rank, according to performance on the Thurstone Psychological Examination of the American Council of Education centile, with the median at the 27th percentile on the national norms. The median in usage, according to performance on the Cooperative English Test, moved from the 35th percentile for entering freshmen in liberal arts colleges, in September, to the 75th percentile, in May. This 40 percentile advance in the class median contrasts with a 6 percentile gain in the national norms for freshmen in liberal arts colleges. Another way of stating the results for this class, in terms of national norms, is this: these students of the Class C group, according to their median (at the 27th percentile) in the Psychological Examination, were brought in the course of a year of freshman English to a point of achievement in English usage superior to that of the Class A group (with the median at the 77th percentile) in the Psychological Examination. During their sophomore year they maintained Class A performance. Their median for total English was at the 60th percentile for sophomores (Class B) in liberal arts colleges, with Q 1 at the 49th percentile and Q 3 at the 88th. Their achievement notably surpassed that of the preceding class, which was the last one to take the old style course in freshman English. The old-course group ranged from the 4th to the 98th percentile on the Psychological Examination, with the median at the 45th percentile (18 percentiles higher than that of the new-course group), but their median for total English as sophomores was at the 57th percentile (3 percentiles lower).

Succeeding classes consistently demonstrated improvement in English almost as remarkable For example, during the freshman year, the median of another class rose from the 31st to the 60th percentile in mechanics of expression, from the 35th to the 64th in effectiveness of expression, and from the 33th to the 49th in reading comprehension. After the introduction of world literature, another class showed the greatest net gain in speed of comprehension, effectiveness of expression, and vocabulary.

The greatest advantages of the new course are however, prevasive and integrating intangibles that elude measurement. Year after year, many students remark on the enjoyable and profitable character of the course and its helpfulness in the work of other courses throughout the four years. There is a nice correlation with the other subjects studied by freshmen in the A. B. program at St. Mary's College —with the history of western civilization, the history and criticism of western art, ethics, dogma, and a foreign language. While studying the devices of story-writing, the students notice the principles of motivation, suspense, and plot development illustrated in current moving pictures. The background in world literature is of inestimable value in the succeeding study of English literature in the sophomore year; through its emphasis on perennial qualities of human nature it also helps to develop international understanding and to throw light on contemporary problems. But, most of all, the varied and vigorous exercise of mind in reading, writing, discussing, analyzing, comparing, reasoning, and responding imaginatively and emotionally develops intellectual muscles and promotes the student's whole growth.

Miriam Joseph, C. S. C.
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